



The Sixty-third Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,521st Concert

National Gallery Vocal Arts Ensemble

Hieke Meppelink, *soprano*  
Bernard Loonen, *tenor*  
Saskia Coolen, *recorder*  
Erik Beijer, *viola da gamba*  
Louis Peter Grijp, *lute and cittern*

Dutch Music from the Age of Gerard ter Borch  
and Rembrandt Harmensz van Rijn

30 January 2005  
Sunday afternoon, 12:00 and 2:00 pm  
West Building Lecture Hall  
Sunday evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Full Program

*Performed at 6:30 pm*

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Jacob van Eyck (c. 1590–1657)

*Boffons*

Constantijn Huygens (1596–1687)

From the *Pathodia sacra et profana* (1647)

*Avertisti faciem* (Psalms 29 and 30)

*Vous me l'aviez bien dit*

*Serenata: A dispetto de' venti*

*Riposta dalla finestra: Che rumore sento fuore?*

Constantijn Huygens

*Hoe is't beloven* (1634) ("A Common Song for His Sterre")

Jan Pieterszoon Sweelinck (1562–1621)

*Onder de linde groen*

Nicolas Vallet

*Pseaume 12* (1615)

(Calvinist psalm)

Guillelmus de Swaen

*Willibrorde! die Holland hebt bekeerd* (1665) ("A Song for a Catholic Saint")

INTERMISSION

Jan Jansz Starter (1594–1628)

Five English Melodies from *Den Friesche Lusthof* (1621)

*D'Engelsche indrayende dans Londesteyn*

*Peckingtons Pond*

*My Mistris Sings No Other Song*

*Com Shephards Deck Jour Heds*

*Sir Eduward Nouwels Deligt*

Pieter Cornelisz Hooft (1581–1647)

Three Songs by the Prince of the Dutch Poets

*Galathea siet den dach comt aen*

*Klaere, wat heeft 'er uw hartje verlept*

*Hoogher Doris niet, mijn gloetje*

Adriaen Valerius (c. 1575–1625)

Two Cittern Pieces from *s' Nederlandtsche Gedenck-clanck* (1626)

*Wilhelmus van Nassouwen*

*Wilt heden nu treden*

Jacob van Eyck

Variations from *Der Fluyten Lusthof* (1646)

*Als Bocxvoetje speelt met sijn Pijpje in't Dal*

*The Nightingale*

*Engels Nachtegael*

Anonymous

*Ensalata Trajectina*

From *The Thirty Years History of Camerata Trajectina*

Two Songs from the Eighty Years War (1568–1648)

*Gebedt voor de belegering van 's Hertogenbosch*

(Jacob Revijs, 1629)

*Der Geusen Haes-op uyt Calloy* (Anonymous, 1635)

## The Musicians

Camerata Trajectina (literally “the Utrecht Music Consort”) was founded in 1974 by music students at the conservatories in Amsterdam, The Hague, and the Utrecht University Institute of Musicology. The camerata has built a reputation as an advocate of sixteenth- and seventeenth-century Dutch music, customarily constructing its programs around a central theme. In addition to the theme of this concert, *Dutch Music from the Age of Gerard ter Borch and Rembrandt Harmensz van Rijn*, the camerata has focused on various social and political contexts. Thematic programs have included *The Harlot of Babylon*, *Political Music from the Eighty Years War*, *William of Orange*, *Songs of the Gueux*, and *Dance Macabre*. An advocate of authentic performance practice in early music, Camerata Trajectina has obtained a unique place in Dutch musical life by its theatrical presentation, historical accuracy, and interpretations characterized by humor and inventiveness.

Camerata Trajectina performs nearly every year in the Holland Early Music Festival in Utrecht and has presented several hundred concerts in Holland and Belgium as well as tours of Europe, the United States, Canada, Indonesia, Mexico, and Ghana. In addition to many appearances on radio and television, Camerata Trajectina has recorded six albums and twenty CDs, with new recordings in preparation.

## Program Notes

The distinctive features of Dutch music from the sixteenth and seventeenth centuries are directly related to the special position of the Netherlands at that time. In the course of the sixteenth century the Netherlands was deeply affected by the Reformation. A combination of religious and economic conflicts with the Spanish rulers led to a rebellion that was partially successful. In 1581 the northern Netherlands unilaterally declared its independence and founded the Dutch Republic. In the shelter of a quarrelling Europe, this young republic saw an opportunity to create a worldwide trade network unparalleled in history. The Dutch traded everywhere, briefly turning their republic into a wealthy world power in which affluent patricians held sway, as opposed to the church and court. The period, dubbed a “Golden Age,” was unique in that the main supporters of high culture were wealthy individuals, rather than bishops or royalty. As a result, the stately canal mansions in Amsterdam came to house the masterpieces of Rembrandt and Vermeer, while at the same time serving as the stages for Dutch musical life. The result was a predominance of music for chamber ensembles, suited to the confines of a mansion, a playhouse, or an inn, all of which were small by modern standards.

The repertoire was partly instrumental—concentrating on the lute, flute, violin, and viol—but primarily vocal. The Golden Age was also the Golden Age of Dutch song, featuring lyrics by renowned poets such as Pieter Cornelisz Hooft (1581–1647) and Joost van den Vondel (1587–1679), set to tunes from France, England, and Italy as well as Holland. Many of these songs have such direct and intense lyrics, both political and amorous, that performing them behind a music stand is doomed to failure. For its presentations, Camerata Trajectina usually chooses a semi-theatrical format and plays without reference to a score. Improvisation in the instrumental sections supports and augments this semi-theatrical approach.



For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry after 6:30 pm is not permitted.

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